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INEXPENSIVE HOMES OF INDIVIDUALITY

BEING A COLLECTION OF PHOTOGRAPHS AND
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AMERICA'S BEST COUNTRY AND SUBURBAN
HOMES OF MODERATE SIZE

A NEW AND ENLARGED EDITION
EDITED BY HENRY H. SAYLOR

WITH AN INTRODUCTION BY
FRANK MILES DAY
PAST PRESIDENT AMERICAN INSTITUTE OF ARCHITECTS

AND A DISCUSSION OF COSTS BY
AYMAR EMBURY, II



510.5.10

NEW YORK
McBRIDE, NAST & COMPANY
1912

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Published January, 1912

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Choosing a Style for the House

ONE is sometimes asked whether there are not some fundamental principles which should control the choice of style for any given building, and especially of a dwelling house, in which fashion rather than reason so often dominates.

Without attempting to beg the question, the first thing that occurs to me is that a deliberate choice of style is by no means essential, and is, indeed, often a grave hindrance to a right, reasonable, and beautiful solution of the problem of building. And by style, I here mean what is ordinarily meant by that word; that is to say, a well defined mode of building prevalent in some certain place and at some certain time. Normally, style of this sort originates from the needs of a people, from the materials at hand and from a desire to build with beauty; but in the course of its evolution it is always modified and held in control by the builder's knowledge of what has gone before or what is going on at his own time. Until the revival of learning, the age of the conscious, passionate striving to resurrect the glory of the classic ages, there were but few, if any, deliberate attempts to hark back to an earlier manner of building. The ancients had done that sort of thing in sculpture when they had imitated the early work of their forbears in a way which, strive as it might, could not seize the real archaic spirit, the way we now call archaistic. But in architecture it is hard to put one's finger on that sort of thing earlier than the time of the Renaissance. Then, gradually, the old order gave

way to the new. To be sure, even after the change, the needs of the people had to be met, and their needs were very different from those of the ancient Romans, but, such as they were, they were met in the way in which the men of the Renaissance thought the men of the Augustan era would have met them.

And thus for the first time arose the question of a deliberate choice of style, a resuscitation of a way of building in use in other ages and



A modern English country home at Wokingham, Berkshire, that indicates the development of Georgian work in recent years

Ernest Newton, architect

under other conditions. And this is what we have been trying to do ever since, only we out-Herod Herod. The men of the Renaissance were in unison as to the style they wanted to imitate. We do not know our own minds; we do not know what age, what country to set up as our standard, and the voices that would guide us are crying in this wilderness of indecision. But there is one thing well known, completely agreed upon by all who have given serious thought to it:—that it is not by the copying of the outward forms of any architectural

style that we can hope to make our work vital and worthy. If from a plan suited to the needs of a given building, if from a reasonable and appropriate choice and handling of materials, there should grow beauty, it is all that we can ask and all that we need to ask. Simple as it sounds, the doing of the thing is difficult beyond conception. Few can do it well or even passably. Granted that this is the right way, the only way by which we can hope to make buildings truthful and



A country home at Pleasantville, N. Y. There is an interesting and unusual use of stonework in the circular columns supporting the wide overhang

William A. Bates, architect

beautiful and eloquent of their time and place, it is easy to see how a choice of style from *a priori* considerations is a most grave hindrance to the following of it.

And having said all this, I am prepared to grant, paradoxical as it may seem, that style in architecture is the one quality that above all others secures for a building the esteem of generations of men. But style in this sense is not an affair of archæology but an abstract quality, a subtle excellence very hard to define. Perhaps it may be made

clear by comparison with that same quality of style as we think of it in the sister art of literature. If the work of a writer reaches real distinction, it may well be assumed that it has the quality we call style, and we do not demand that this style be that of a definite school. We do not ask him to write like an Elizabethan dramatist, or a Georgian essayist, or a pre-Raphaelite poet. If he have something



A house at Woodmere, L. I., that is frankly an adaptation of the American farmhouse to modern needs

Charles Barton Keen, architect

[See also page 26]

worth saying, and if he surround the saying of it with that indefinable thing called literary style, it is enough. Now this precisely is the sort of style that we should demand of the architect. That he know the grammar of his art, that he plan simply and directly, that he build strongly, is not enough. Has his work expression? Has it the high quality of style? Has it, in other words, an excellence of design that raises it to the plane of serious consideration? This, after all, is the thing that is to distinguish his work from that of his fellows.

And how have such of our architects as have striven for it succeeded in making houses interesting and beautiful without resorting to the easy trick of using a definite historic style? Fortunately there are many examples in which, by the use of local materials, well com-

posed masses and simple details, entirely satisfactory, even altogether admirable results have been reached. It is no longer necessary to select specimens. Our domestic architecture to the discriminating eye furnishes them in abundance. Here we find one in which the local stone, bearing ruddy stains from the iron in it, is the chief element; there a cool grey micaschist, handled in traditional ways, but with freshness and a personal note; and again others in which the simplicity and directness of the design and qualities of freedom, charm and expression make them worthy of all consideration. This is the style, conditioned on local material, vocal of our own time and place; reasonable, appropriate but nameless, that should come naturally to us.

Unfortunately, we use the same word to indicate the high degree of excellence in architectural design of which I have been speaking, and also to indicate a manner of building in vogue in a certain country at a certain time. But let us avoid confusion by recognizing the fact that while style in its higher sense may be present in a work which it is quite impossible to tag with an archæological label, it may equally be present in a work of the most definite archæological sort. On the other hand we must bear in mind that a work filled with archæological accuracy may be quite devoid of style in the truer, higher sense.

But this high quality of style is, after all, not the sort in which our questioner is interested. He is concerned with something far less subtle. Is his home to recall a Tudor manor, a Tuscan villa, a chateau by the Loire, or a Virginia homestead? The world is all before him where to choose. Unfortunately he demands guidance as to his choice and insists that this guidance shall be based on fundamental principles and not on mere fashion or personal inclination. Now while I am convinced that this question is not a profitable one, and that it gives rise to negative results, I am willing to make some inquiry for possible answers. Let us ask then what things we might suppose would influence the style of a house. Here certainly are some of them:

- a. The kind of country in which the house is to be built, flat or rolling, mountainous, wooded or open.
- b. Neighboring buildings, especially if of a definite type.
- c. Local materials and traditional ways of building.

- d. The owner's individuality and mode of life.
- e. The architect's personality, training and predilections.

THE SITE OF THE HOUSE

The site unquestionably should have a very great influence upon the plan of the house, but it seems to have far less influence on the choice of style than one would imagine. Let us for a moment conceive the site as a broad plain near a river. Some old Georgian manor, Groombridge Place, let us say, seems perfectly suited to such a site. On the other hand, can we name any style that our questioner might have in mind that does not furnish admirable solutions of this very problem? Even so animated a style as that of the early Renaissance in France gives us Josselyn by its rolling river, or Chenonceaux, spanning the quiet waters of the Cher. Perhaps we might generalize by saying that long level lines harmonize best with such quiet stretches of landscape and that, therefore, we should choose some style in which they predominate, were it not that we are dumfounded by the thought of Azay, with its strong verticals and its agitated roof lines, looking supremely beautiful in broad meadows with the folds of the Indre wrapped about its base.

If our house is to be set upon some steep hillside, some cliffy place, surely we may find guidance in such a spot. Obviously, your quiet Georgian thing is out of keeping here. Strong upright lines, well marked parts, a vivacious sky-line suggest themselves. St. Fagan's near Llandaff is quite as it should be. Quite naturally one's mind runs off to Scotland with its inimitable hillside gardens such as Barncluith, only to remember that the greatest charm of these places is the long level lines of their terraces, rising one above another, and that Earlshall, a house that corresponds well with our imagined character, is really set down in a perfectly level place.

Thus, in the first effort to find an answer, we reach a result quite useless, to our questioner. Let him get but a clever enough worker in archæological legerdemain and his house shall look well (so it might seem) in any style he is pleased to name, and on any site that he is pleased to buy. Yet we know very well that it will not, for we have seen the experiment tried too often.

NEIGHBORING BUILDINGS

That we owe a duty to our neighbors in the choice of style is a fact too often ignored. If buildings exist which, when our own is finished, will group with it, we must not ignore them, for in such an instance our building is but a part of the whole composition and, unless we are utterly selfish, we must seek the best result for the whole rather than for a part. In Europe this thought obtains more acceptance than among us, for in many cities municipal regulations are so framed and enforced as to secure a certain uniformity of design,



An example of the old English work where the walls are partly of brick and partly of half-timber work. Much of the charm in these English cottages is due to the mellowing influence of time

monotonous perhaps, but decent, orderly and quiet. Here, and especially in our suburban communities, so little harmony is seen that it is clearly a case of each one for himself and the Devil take the hindmost.

LOCAL TRADITIONS AND MATERIALS

Had we definite local traditions in the art of building, we might make some steady advance, building in the way of our fathers but better and more beautifully. In the States of the Atlantic seaboard



The Home of Mr. W. H. Hart, Cornish, N. H.—A striking example of the possibilities that lie in old farmhouses. With very slight alterations and a particularly well thought out planting scheme, he has transformed this century-old house into a most attractive country home.

there were once such traditions, but we have broken with them and the return to them must be made with conscious effort, an effort that results in our Colonial revival. But for the most part, throughout our land there is no local way of building that rises above the commonplace. This is partly due to the fact that we are no longer compelled to use the materials that the neighborhood of the building offers. Time was, and that not a hundred years ago, when, lacking water transportation, such materials had to be used. And so strongly marked is the influence of that use of local materials that, to take an example from Great Britain, one familiar with its cottages might, if dropped down at random anywhere in the Island, make from them alone a shrewd guess as to his whereabouts. Thus, if he saw a certain kind of cottage he would know that he was on that land of limestone that extends from Somerset to the dales of Yorkshire. If the houses were of a soft, warm sandstone, he might know that he had fallen in Cheshire or Shropshire, or Hereford. Even there, he might see half-timbered cottages of great beauty, but by the way in which the timber

is used, he would be very sure that he was not in Kent or Sussex, where half-timber work equally abounds. And now let us take as an example of the influence of material upon construction, and therefore upon style, some simple Kentish cottages of half-timber work.

Upon a brick or stone base a heavy sill piece was laid, and upon this upright story posts, eight or nine inches square, were fixed. Those at the angles were larger and formed of the butt of a tree placed root upwards, with the top part curving diagonally outwards to carry the angle post of the upper story. On these uprights rested another larger timber, a sort of sill piece for the second story. On this in turn rested the beams of the second floor, their ends projecting some eighteen inches and carrying the overhanging second story wall, which was constructed like that of the first. The divisions between the uprights were filled with wattles or laths and chopped straw and clay or sometimes even with bricks, and the surface plastered flush with the face of the timbers.

Such a method of construction, direct and truthful and beautiful as



The English half-timber house as usually built in this country is merely a plaster house covered with wooden strips in a pattern. Here, however, the timbers are a structural part of the wall

Oswald C. Hering, architect

it is, has defects in the shrinkage of its timbers and consequent openness to the elements, so grave that houses thus built have, in many cases, been protected at a later date by tile hanging or sometimes by exterior plastering or by weather-boarding. So that it often happens



A particularly interesting house at Colonia, N. J., that owes its inspiration to the old Dutch work of that locality

George Nichols, architect

if we hunt beneath such protection, we find the original half-timber cottage intact. Such a method of construction is obviously impossible for us to-day. For were we willing to pay the cost incident to shaping the timbers by hand, we would not tolerate a leaky wall. Yet, more's the pity, we are forever making the attempt to have the semblance without the reality. We build an honest brick wall, nail strips of wood against it and plaster the space between them. What a preposterous imitation of a once reasonable construction.

Thus, I say, where a traditional style of building existed, it was modified, its evolution was assisted by the limitations imposed by the

use of local materials. But how is it with us who lack a local tradition and who are no longer bound to the use of materials at hand? Modern facilities of transportation have actually made it, in many cases, difficult and expensive to employ the material at hand, so that the place where the building is to be erected has but little influence on the choice of materials and consequent development of style. To-day it is cheaper to build a house in Maine of wood from Oregon than of granite quarried within a mile, or to finish the rooms with cypress from the Gulf of Mexico than with white pine from the Pine Tree State. Such are the anomalies of the exhaustion of natural resources, of the use of machinery, of high-priced labor and of cheap transportation.

PREDILECTIONS OF THE ARCHITECT

The owner's personality and his mode of life should, of course, exercise an influence on the style of his house. If he be a man of quiet tastes, fond of home life, not given to lavish entertainments, those qualities should be expressed by a restrained, a modest domestic feeling in the treatment of the house, that it is almost impossible to express in certain well-marked historic styles. The minor English buildings, the farmhouses of Normandy, even our own Colonial houses, offer starting points for such a case. But, granted that the man be a millionaire, with an established position in society, or even with aspirations for it, his house must be a far different affair, suitably planned for entertaining many people, and expressed in some formal, well digested style such as that of Louis XVI. Indeed the selection of a style suitable for a million-dollar "cottage" at Newport is far less difficult than the finding of the right expression for a suburban home of moderate size. The owner's training, his inclinations, too, must not be forgotten. A man with a well-marked bias in favor of all French things, would naturally choose one of the French styles for his house. One full of enthusiasm for all things Italian might well be pardoned for giving his house a distinctly Italian form.

But these are exceptions. Not one in a thousand of us has any intellectual bias so strongly marked as to justify its expression in the style of his house. It is obvious that the architect's training and predilections for certain styles will, in the main, exercise a far greater

influence on the house than will those of the owner. The men who achieve most by working in definite styles are those who entertain the most positive convictions that the style of their choice is without question the only right, the only logical style for our times. It is



Based on modern English work but not to the sacrifice of a straight-forward development of plan in simple materials

Squires & Wynkoop, architects

Mr. Ralph Adams Cram's firm conviction that the abandonment of the Gothic style brought about the ruin of all that was noblest in the art of architecture. It is his almost religious zeal for a revivification of that style that gives to his designs their absorbing interest. It is because Thomas Hastings believes we will achieve no worthy end unless we succeed in making our work an evolution from the French styles of the eighteenth century, and it is because of his knowledge of and devotion to those styles that his work reaches so high a plane of urbanity and courtliness. It was because Mr. Charles McKim had an ineradicable conviction that it is from Italy, whether of the classical times or of the Renaissance, that we should draw our inspiration, that he could clothe the needs of our own time in a garb that

for dignity of manner and for perfection of proportion and of detail often equals the best of the examples for which he showed such complete devotion.

In the face of obsessions such as these, how futile it is for the owner to talk of choosing his own style. It is only when he selects an architect devoid of definite convictions that he will be confronted with his imagined troubles. Yet in this connection another thing needs saying, and that is that the power these men have of producing work of great distinction comes, not alone from their definite convictions on the subject of style, but also, and this is far more important, from the fact that each is an artist of such rare ability that even if he were set to work in an alien style he would design buildings of far greater interest than the work of most other men.



An interesting combination of stucco with half-timber work in the gable ends to avoid monotony. The Germantown hood, extending over the first-story windows is a purely American feature

Duhring, Okie & Ziegler, architects

But after all the questioner insists upon a direct answer. If he must have it, even though it be an ideal difficult of realization for men of this generation, it is precisely the thought I put forth a while ago, by saying that if the plan be a simple and direct expression of the needs and life of the people who are to live in the house, and if the

elevations are a logical expression of that plan, and if the whole be made beautiful and vocal of its time and place, then the building will have style in the best sense and will need none of that exotic or archæological style that is the bane of so much of our work to-day.

FRANK MILES DAY



A modern home at Cynwyd, Pa., showing a return to the stately high-columned Colonial porch that was common in the early Southern work

McIlvain & Roberts, architects





The Question of Cost

PROBABLY the factor in six cases out of ten which determines the appearance of the exterior of the building is the question of cost, and I find that almost every one who intends to build a house makes some inquiry as to how much more his house would cost in brick or stone than in wood, and whether some of the comparatively new forms of construction, such as terra cotta blocks or concrete, are not cheaper than wood. The same answer does not always meet these questions; local conditions and factors have much to do with determining the cost of any particular sort of material, but there is one factor which is constant in any locality, and that is the comparative prices of labor in the several trades. Masons and carpenters are paid the same relative amounts all through the United States, and although at first sight it appears strange that a mason, whose work includes a small range of subjects, should be paid more than a carpenter, who must be a skillful mechanic in a wide range of sub-divisions of carpentry, the discrepancy arises from the fact that a mason is very rarely busy more than two hundred to two hundred and twenty-five days a year, because of bad weather conditions; while a carpenter seldom loses a working day. The cost of the labor then in general is greater for masonry structures than for frame, and for buildings of the same size the masons' materials must be greatly cheaper than lumber if the whole building is to cost the same amount. Another factor which enters into the cost is that the carpenter deals in large pieces easily worked,

while the mason deals in smaller pieces, or, in the case of stone walls, of medium-sized pieces hard to work. All the modern endeavors then at reducing the cost of masonry work have been to develop a material which was strong, light enough to be easily handled, of such shapes that little or no cutting is required, and large enough so that the amount of labor per piece is reduced; or by devising a material which could be handled by machinery and unskilled labor, to reduce



A painted clapboard house costs about thirty cents per square foot of surface. On side walls painted boards are more enduring than stone or shingles

the labor cost. The most successful material evolved along the first line of endeavor has been terra cotta, and along the second, concrete, and the manufacturers of the blocks, and of the cement used in making the concrete, have for the last three years been conducting an enormous and successful advertising campaign to awaken the country at large to the advantages of their several materials.

Let us take up the various sorts of exterior wall construction used through the country and compare their costs, using the prices current around New York. Stone is the oldest of all building materials, and

probably under capable handling is both the most attractive and durable material possible, but even where it is produced in abundance at or near the site of the house, it is the most expensive of all because of the difficulties attending its handling and shaping, to fit each piece for its particular position in the wall. Since cellar walls are almost entirely concealed in the ground, and very rough shapes can be used, where stone is abundant it is still the cheapest material for that work, costing about twenty-two cents a cubic foot laid in the wall, or since



The first consideration in deciding upon a house of stone should be the possibilities of obtaining the material in the neighborhood. The vicinity of Germantown, Pa., for instance, offers a quantity of cheap stone that is most attractive

a wall is a foot and a half thick, about thirty-three cents per square foot of surface. The price of concrete, the usual competitor of stone for cellar walls, varies greatly with the locality. In New Jersey good, sharp sand for concrete has oftentimes to be hauled a considerable distance, and broken stone must be obtained from the nearest crusher. In Long Island, however, over a large portion of its area there is a mixture of natural sand and gravel which can be dug right out of the cellar of the house and makes excellent concrete with the addition of cement. On Long Island, therefore, cement is the only material which costs anything and concrete work accordingly is comparatively

cheap, costing for the concrete and labor of setting it, about twenty-two cents a cubic foot, beside five cents a square foot for forms. As the ordinary house wall would be 10 inches thick, the cellar wall on Long Island would cost $\frac{5}{6}$ of twenty-two cents, or, say, nineteen cents, and five cents for the forms, about twenty-four cents a square foot of surface. Concrete in New Jersey would cost nearly



Half-timbering increases the cost of stucco on lath five cents a square foot. The stone foundation here is very expensive because of the carefully trimmed stone, and at the same time is less attractive

50 per cent. more, bringing its cost about equal to or slightly above that of the stone. Brick foundation walls would be 12 inches thick and would cost forty-five cents a square foot for a 12-inch wall, about 40 per cent. more than stone or concrete.

Now above the foundation work in spite of the arguments advanced by the terra cotta block and cement manufacturers the ordinary frame wall is still the cheapest thing to use, although with the growth of knowledge on the part of the builders and masons of how to lay terra cotta blocks on the one hand and the increasing price of lumber on the other, it will probably not be very long before these values are equal. An ordinary wooden wall built up of studs, cross braced, with

sheathing on the outside, and paper over the sheathing, is worth about eleven cents a square foot, and either shingles or clapboards add about nine cents a square foot to its cost. Stucco on wire lath costs twenty cents a foot. This figure is based on using a high grade galvanized material with metal furring strips to hold it away from the paper so as to give a clinch for the stucco. Stucco on wood lath, though some-



Although pleasing roof lines are obtained by use of shingles laid to imitate thatch, the cost of materials and labor is greatly increased

Albro & Lindeberg, architects

what cheaper, should not be used because of its tendency to crack because of the expansion and contraction of the wooden lath.

A terra cotta block wall 8 inches thick is worth about twenty-five cent a square foot to lay, but it needs a finishing material, either a brick facing or stucco. As the brick is little used we will consider the price of the stucco, fourteen cents a square foot, making a total cost of a terra cotta block wall stuccoed, thirty-nine cents a square foot, as opposed to thirty-one cents for a frame wall stuccoed. A rough brick wall is worth forty-five cents a square foot, 12 inches thick, and the stucco on it would again cost fourteen cents a square

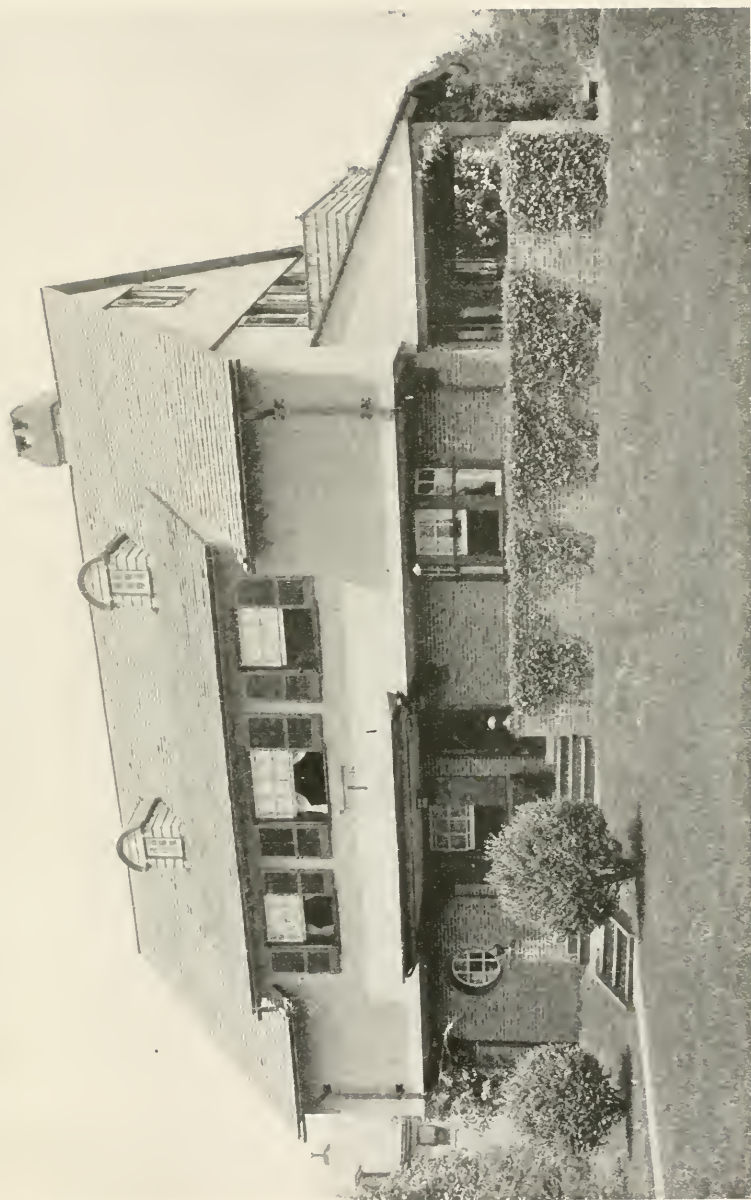
foot, or fifty-nine cents a square foot for the wall finished. A face brick wall is worth about fifty-five cents a square foot. Stone walls above the first floor require careful facing and laying, and the ordinary type of stone house walls, such as used in many of the houses around Philadelphia and a few around New York, are 18 inches thick and worth about fifty cents a cubic foot or seventy-five cents a square foot of surface. None of these prices on exterior walls have included the



Where stone is used, a wall of cobbles is the most economical. Here only the end walls are stone; the rest, covered by the projecting roof, is of stucco over a frame wall

Charles Barton Keen, architect

cost of the interior plastering or outside painting, which must also be considered. Plastering a terra cotta wall directly on the back of the blocks costs six cents a square foot, while lath and plaster on the frame wall costs about seven cents a square foot. For a stone or brick wall, furring strips must be run vertically, to nail the lath, at an additional cost of about two cents a foot, making the cost of the interior plastering nine cents. These prices I have found to be those usually employed in estimating by the contractors with whom I have worked in the neighborhood of New York City, and do not include any profit. I have also had them checked by a contractor of skill



The house is almost devoid of ornamental detail, depending for its attractiveness upon restful proportions. There is a sun-dial on the plaster wall just over the entrance

THE HOME OF MRS. J. N. BEISTLE, SWARTHMORE, PA.

W. E. Jackson, architect



The deep overhang of the second story not only helps to give the house its distinctive character but makes possible bedrooms of unusually generous size

THE HOME OF MRS. N. J. BEISTLE, SWARTHMORE, PA.

W. E. Jackson, architect



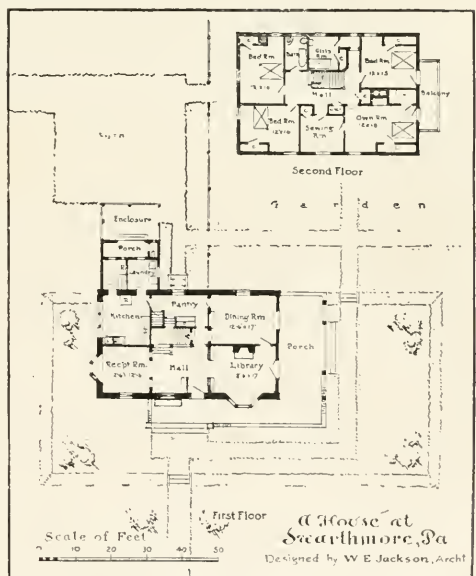


The same flavor of restraint is seen throughout the interior, where the walls are of rough plaster, tinted

THE HOME OF
MRS. N. J. BEISTLE,
SWARTHMORE,
PA.

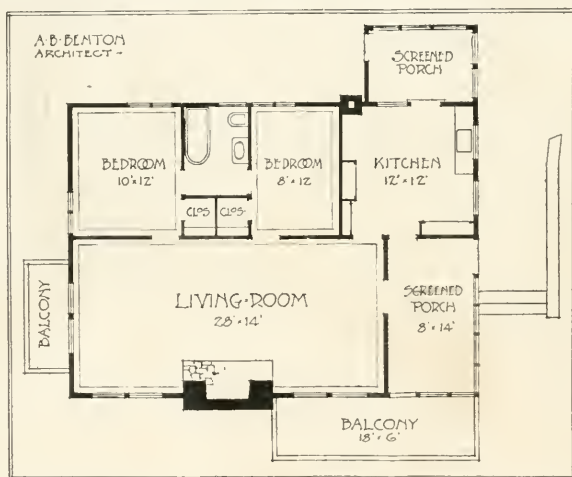
W. E. Jackson, architect

On the first floor the reception room, hall and library give a long and attractive vista across the whole front of the house. As the photograph above shows, the partitions between the hall and the other rooms have been opened up more fully than the usual large doorways permit





Where there is an abundance of local stone it is usually an economical plan to utilize it for the foundations and chimneys, securing an appearance of stability that cannot be had in a structure built of wood

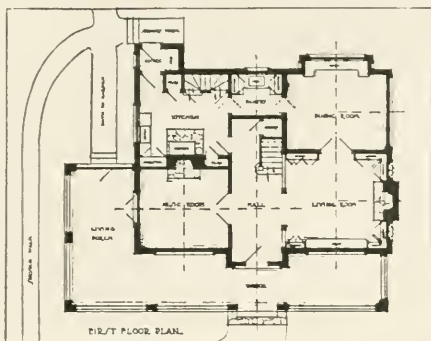


The screened porch at the rear is used for the kitchen work.
The one in the front, by reason of its nearness to the kitchen, is frequently used as an outdoor dining-room

BUNGALOW OF LEE A. McCONNELL, ALTADENA, CAL.

A. B. Benton, architect





An attractive feature of the first-floor plan is the long vista across the front of the house through the music-room, hall and living-room. There is also a vista at right angles to this from the living-room back through the dining-room

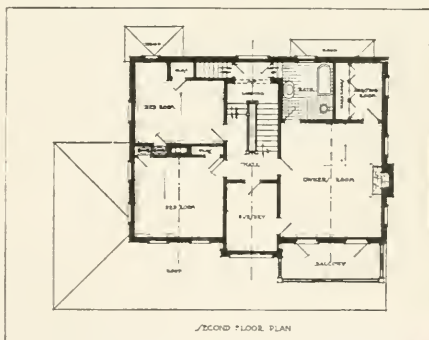
THE HOME OF MR. H. H.
PITTINGER
NETHERWOOD, N. J.



Stained cypress is used for the woodwork in entrance hall and living-room. The opening up of the partition between these two gives an added feeling of spaciousness

Hollingsworth & Bragdon
architects

The owner's suite, it will be noticed on the second-floor plan, is particularly well arranged, with bath, dressing-room, nursery and sleeping-porch, all adjoining one another. The bath is also reached from the stair landing

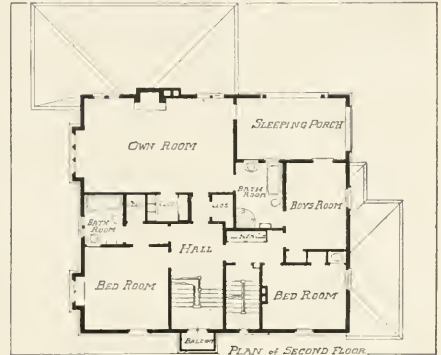
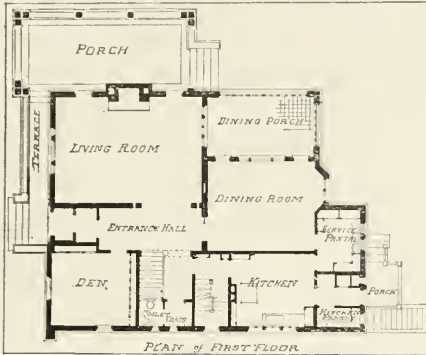




Although the house contains a large amount of space in the third story, the apparent height of the building is kept low by bringing the roof—without dormers—down at this steep angle to a point just over the second-story windows

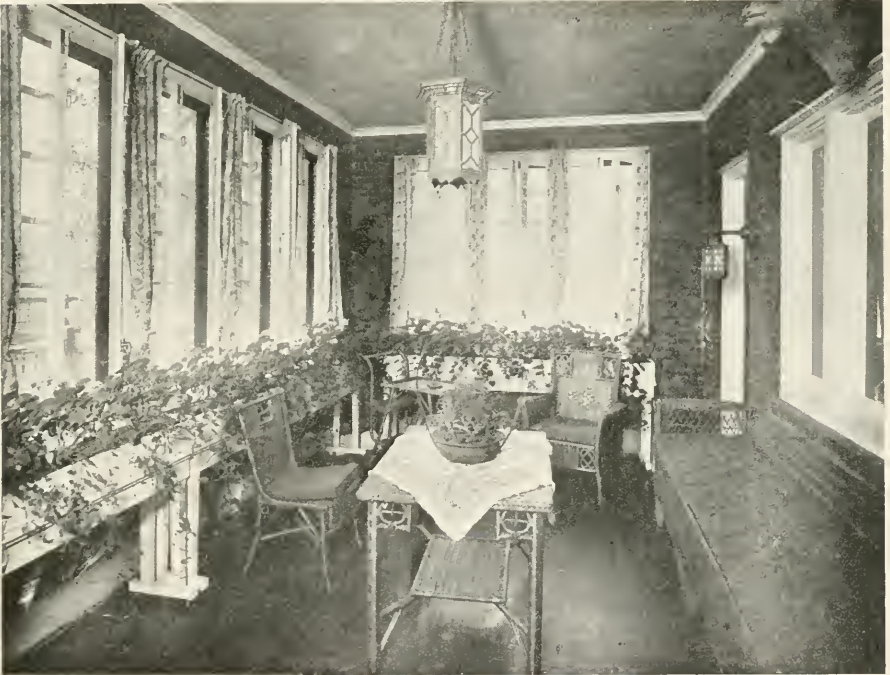
Charles Barton Keen, architect

A HOUSE AT ROSEMONT, PENNSYLVANIA



A dining-porch secluded from the street is a feature of the first story

A sleeping-porch is reached from the owner's and boys' bedrooms



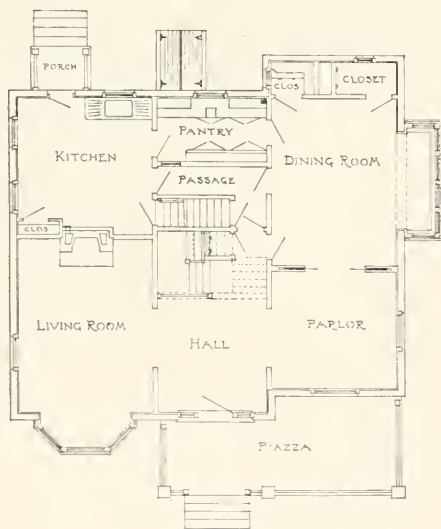
The dining-room porch is made bright with an ingenious type of window-box which is supported in sections on legs supplied with castors. In this way a great variety of arrangement may be secured and the boxes may be turned to bring the other side to the light when needed

THE HOME OF MR. R. M. ROLOSON, EVANSTON, ILL.

Tallmadge & Watson, architects



The Flemish bond brickwork, dark-stained shingles, the plaster-and-timber gable ends and the white trim of the windows, give a broad variety of materials that needs careful handling to be effective



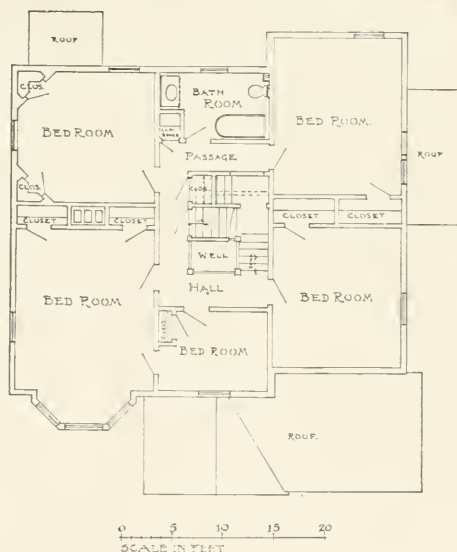
THE HOME OF MR. JOSEPH
W. NORTHROP, ARCHITECT
BRIDGEPORT, CONN.

An ingenious arrangement of central staircase, rear stairs and passageway, by which the maid can reach the front door without passing through any room, is the most instructive feature of the first-story plan

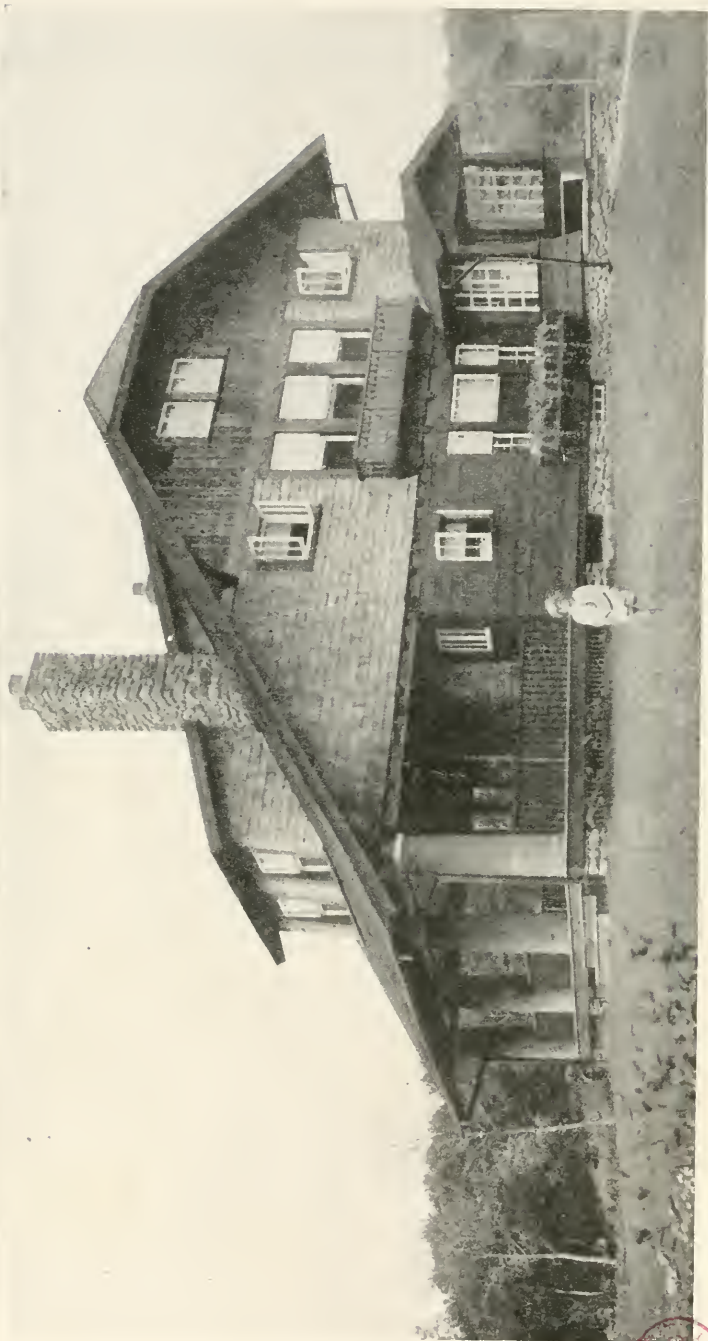


An attractive variety of mass is gained for the nearly square house by the stepped-back gables in the roof and the echo of these marking the front door

THE HOME OF MR. JOSEPH
W. NORTHROP, ARCHITECT
BRIDGEPORT, CONN.



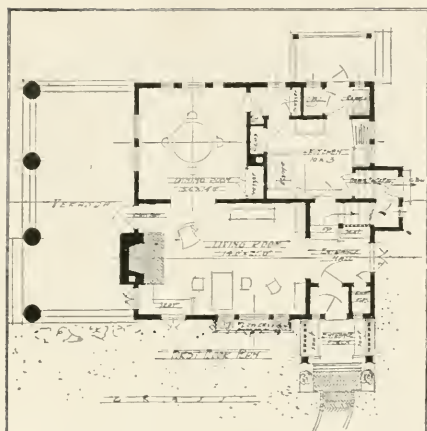
The rear stairs join the main flight upon a landing somewhat below the second floor. A central stairway and hall, if it can be satisfactorily lighted, usually provides the most economical arrangement of space for the bedrooms



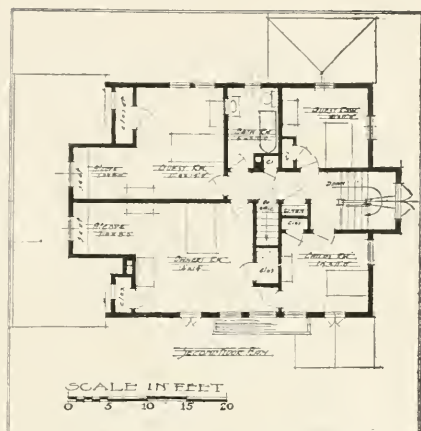
Mr. Summerville's house suggests the Swiss chalet in its deeply overhanging roof and dark woodwork, but no distinct architectural style has been permitted to take away its character of an American home

THE HOME OF MR. F. M. SUMMERVILLE, ARCHITECT, RIDGEWOOD, N. J.





The plan, being nearly square, is a most economical one to build, and its arrangement utilizes much space that is usually wasted in the hall



The long slope of the roof to the left, sheltering the porch, gives opportunity for a broad dormer that results in alcoves with built-in seats in two bedrooms



A rather unusual variety in wall texture has been secured by using broad courses of dark-stained shingles below, narrower courses of lighter shingles across the second story and dark, vertically-battened boards in the gable ends

HOME OF F. M. SUMMERVILLE, ARCHITECT, RIDGEWOOD, N. J.



In the living-room the chimney-breast and the woodwork on the ceiling and side walls, while simple, help to furnish the room



Stained cypress has been used effectively for the wood trim and the wainscoting, with its upper panels matching the tinted plaster

THE HOME OF MR. F. M. SUMMERVILLE
ARCHITECT, RIDGEWOOD, N. J.



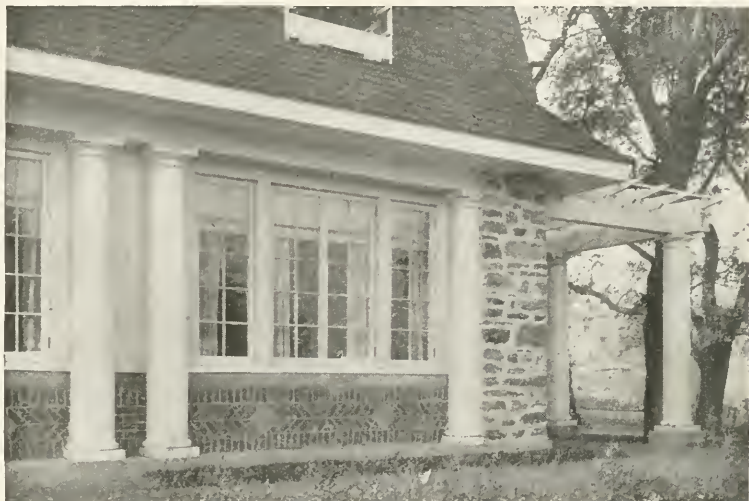
Mr. Bull's house is a free adaptation of Dutch Colonial motives. The narrow trellis around the face of the dormer windows supports vines growing in the window-boxes



A fine, broad vista is secured across the whole front of the house by keeping the openings into the hall wide

THE HOME OF MR. JEROME C. BULL, TUCKAHOE, N. Y.

Aymar Embury, II., architect



A curtain wall of brick and frame, between the heavy stone piers, gives the house a feature that is distinctly unique



The living-room finish is extremely simple, of dark-stained cypress in the mantel, ceiling beams and bookcases

THE HOME OF MR. JEROME C. BULL, TUCKAHOE, N. Y.

Aymar Embury, II., architect

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Mr. Flagg's cottage is an excellent example of how the very smallest country home that is really livable can be made attractive. The use of the brick at the corners, with an unusual pattern of brickwork filling below the eaves, makes the house particularly attractive.



The plan of the house is very compact, but it is a very comfortable home. The porch adjoins the living-room, its roof carrying across the end of the line the "Germantown hood".

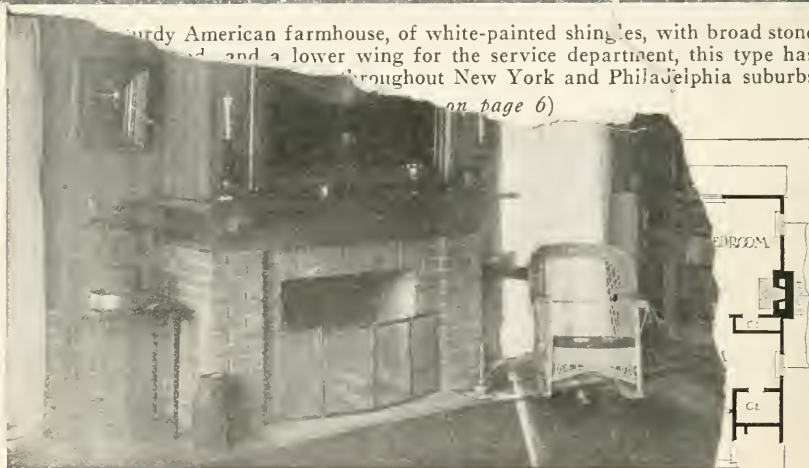
HOME OF MR. JEROME C. BULL, TUCKAHOE, N. Y.

Aymar Embury, II., architect

THE CO



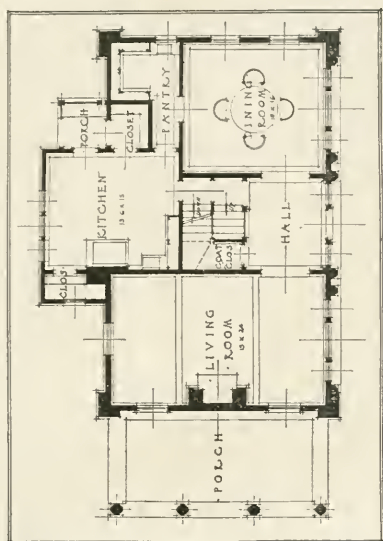
urdy American farmhouse, of white-painted shingles, with broad stone
and a lower wing for the service department, this type has
throughout New York and Philadelphia suburbs
(on page 6)



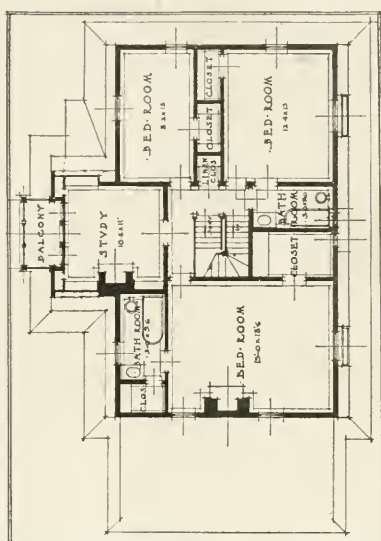
The living-room finish is extremely simple, of dark-stained cypress i
mantel, ceiling beams and bookcases

THE HOME OF MR. JEROME C. BULL, TUCKAHOE, nce of the
Aymar Embury, II., architect and laundry
d two bed-

architect



The first-floor plan. Space is gained by having but one staircase



A surprisingly small second-story hall is needed with a central stair-well



A wide porch adjoins the living-room, its roof carrying across the end of the line the "Germantown hood"

THE HOME OF MR. JEROME C. BULL, TUCKAHOE, N. Y.
Aymar Embury, II., architect



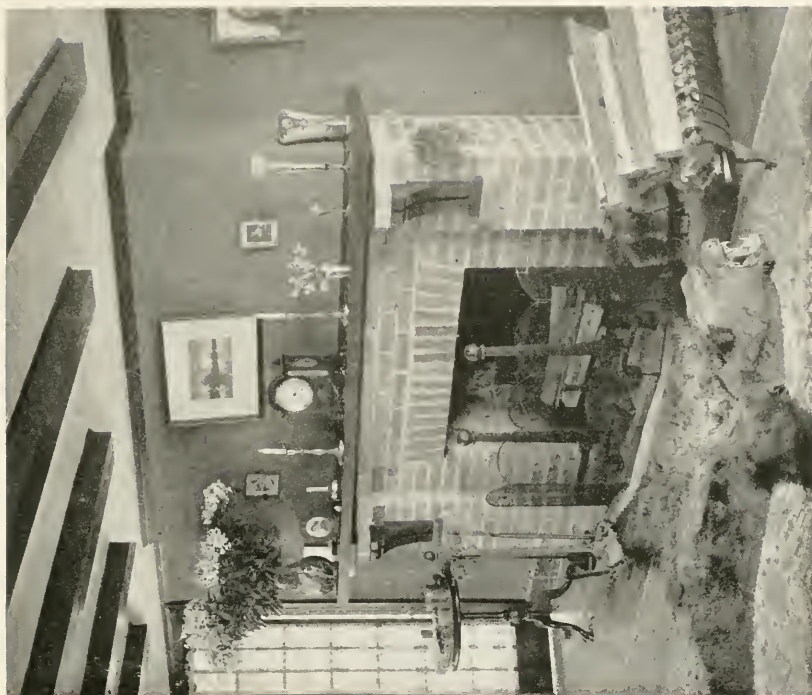
The house has a splendid setting on the crest of a hill, from which the land slopes gently down to the road. In the service wing the window on the front is of an unusual type—a combination of recessed dormer and the “eyebrow” form

THE HOME OF MR. CHARLES PARK, JR., ENGLEWOD, N. J.

Aymar Embury, II., architect



The front doorway leads from the hall directly out on a grass terrace commanding the principal view



The woodwork in the living-room, like that of the exterior, is stained dark. Two French windows open out upon the tile-paved porch

THE HOME OF MR. CHARLES PARK, JR., ENGLEWOOD, N. J.

Aymar Embury, II., architect



The rather unusual combination of dark tan stucco and dark brown woodwork has been used. To lend additional interest to the texture of the stucco the surface has been finished with an irregular, swirling motion of the float

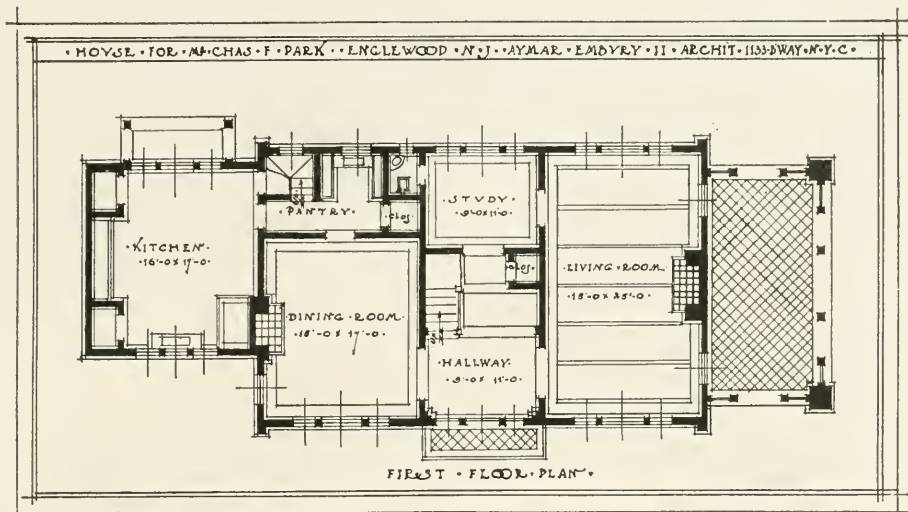


The approach and main entrance of the house is from the driveway at the rear. From this central doorway one enters the study back of the hall

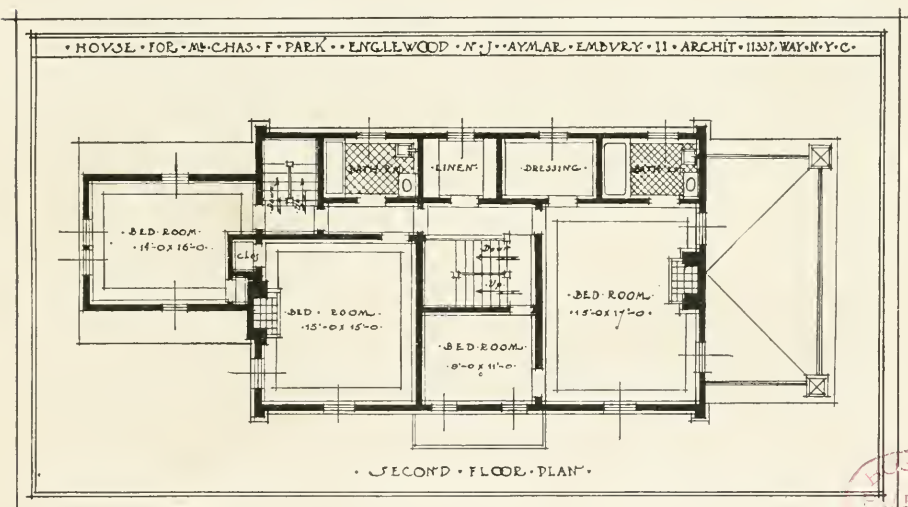
THE HOME OF MR. CHARLES PARK, JR., ENGLE-
WOOD, N. J.

Aymar Embury, II., architect





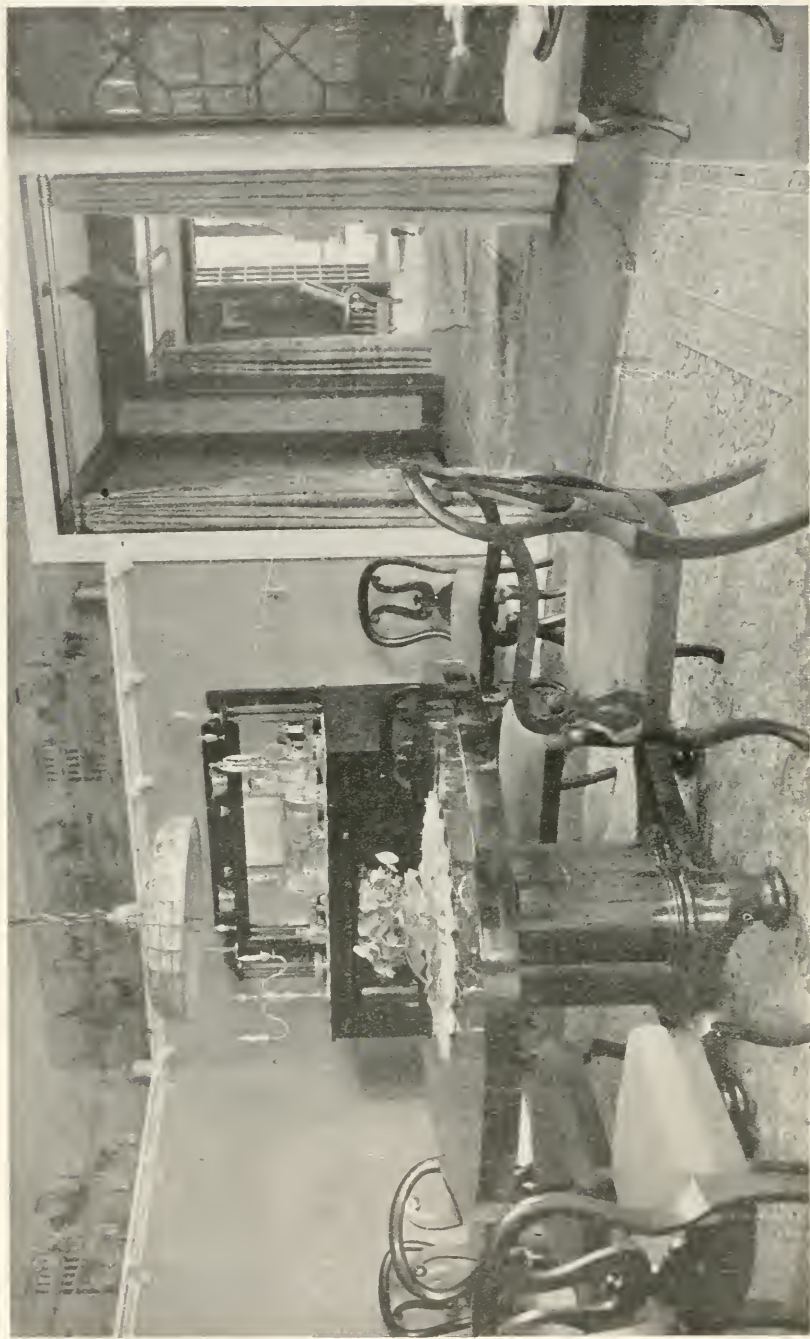
The first-floor plan shows the now fairly common type of house where a central hallway divides the large living-room from the dining-room and service portion. Usually, however, on a lot restricted in width the kitchen is at the back



Two unusually generous bedrooms are found on the second floor, with two smaller ones, two baths, a dressing-room and a fairly large linen-room. On the third floor there are two additional rooms lighted by the gable-end windows

THE HOME OF MR. CHARLES PARK, JR., ENGLEWOOD, N. J.

Aymar Embury, II., architect



The dining-room has a distinct Colonial flavor, with its quaint, old china-cupboard and old chairs. The pictorial frieze, too, is reminiscent of the old Colonial wall papers

THE HOME OF MR. CHARLES PARK, JR., ENGLEWOOD, N. J. *Aymar Embury, II., architect*



The Fold has on the main floor only the great Main Room with kitchen and pantry. A door opens from the Main Room out upon the veranda, which is used all summer as a dining-room

"THE FOLD," THE SUMMER HOME OF C. R. AND ELLA CONDIE LAMB, CRESSKILL, N. J.

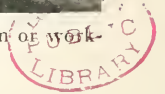


A feature well worthy of emulation is the awning-like projection of latticework over the porch railing, covered with vines



Beneath the veranda the slope of the site gives opportunity for a large playroom of room for the children

THE HOME OF THE LAMBS, CRESSKILL, N. J.

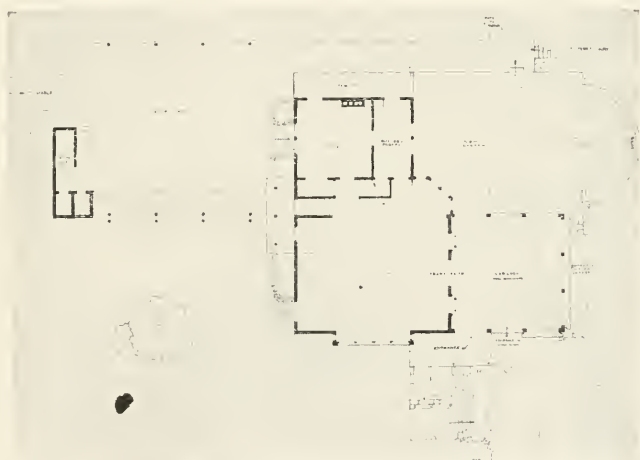




The flower garden is another extension of the living quarters

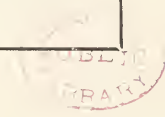


The formal garden is intimately connected with the house



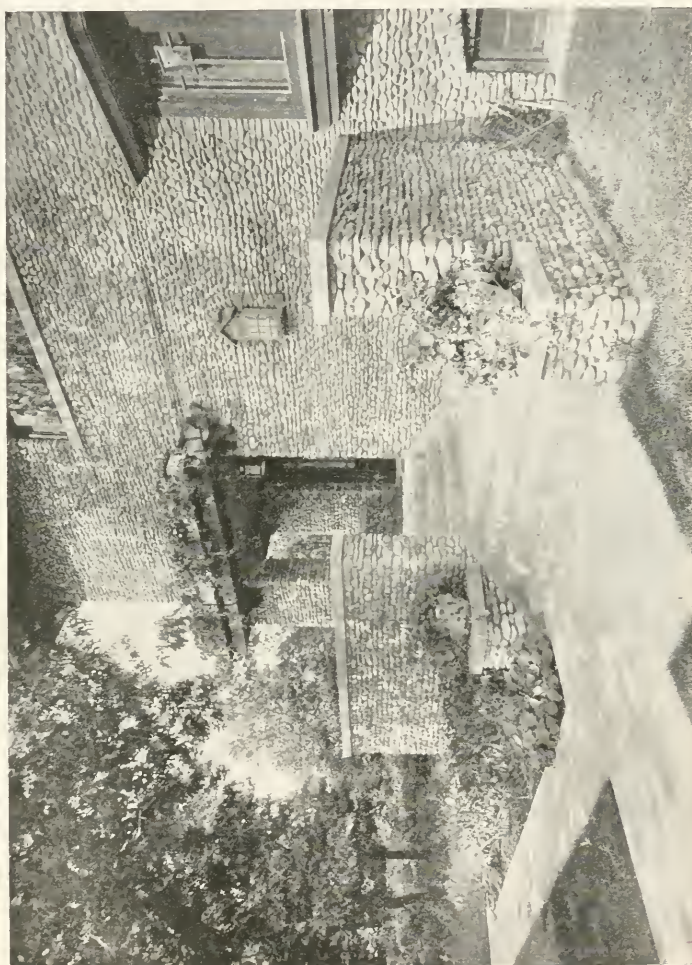
There is but a single flight of stairs in this house—the kitchen is connected with it at the platform level

“THE FOLD,” THE SUMMER HOME OF C. R. AND ELLA
CONDIE LAMB, CRESSKILL, N. J.

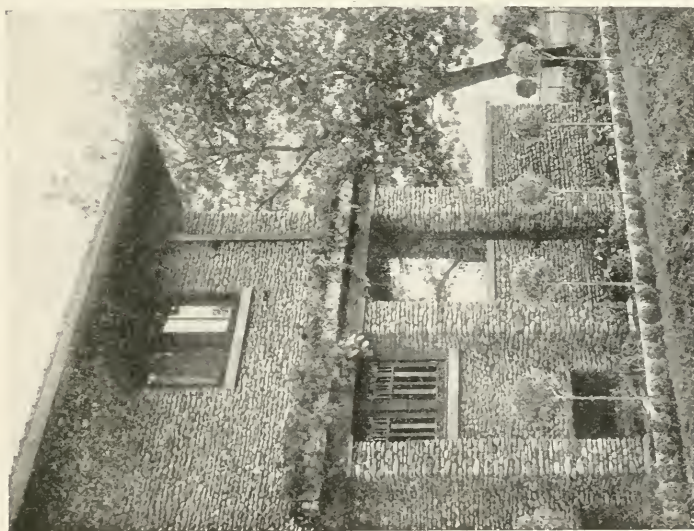


The whole house, of which the adjoining picture shows but the entrance porch, is built with the external walls of very small cobble stones laid in approximately horizontal courses. But for their small size and skill in handling they would be liable to result in an apparently unstable wall

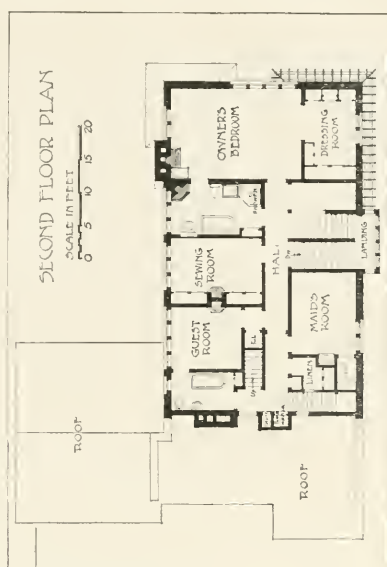
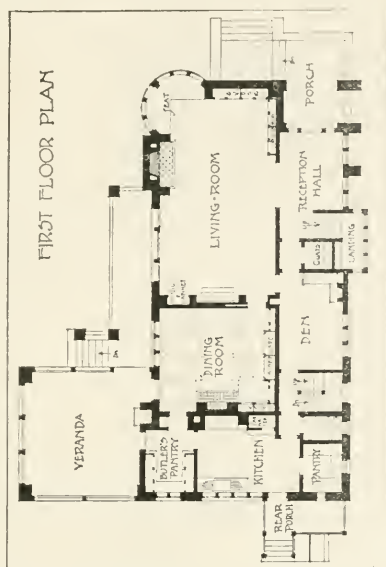
Lawrence Buck,
architect



THE HOME OF MR. E. D. MOENG, ROGERS PARK, CHICAGO, ILLINOIS

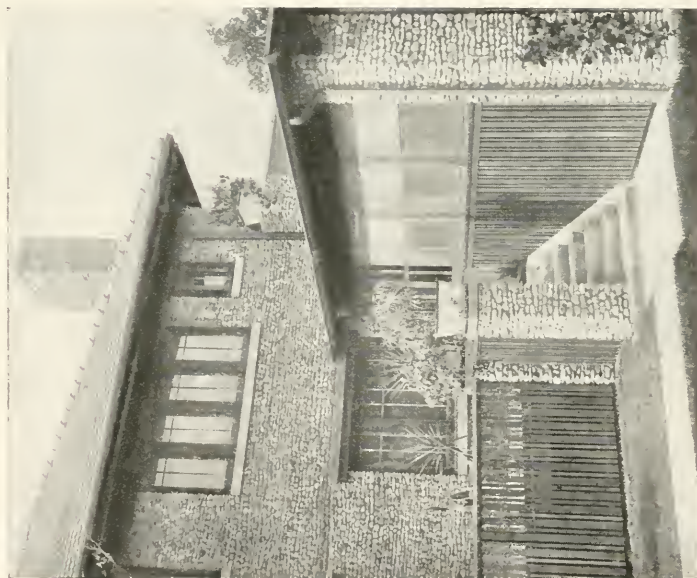


The plan indicates the Gothic spirit in which the structure has been carried out — substantial — by thin curtain walls. Everything possible has been built in — bookcases, sideboard, china and glass-cupboards, and even a cigar cupboard in a corner of the den

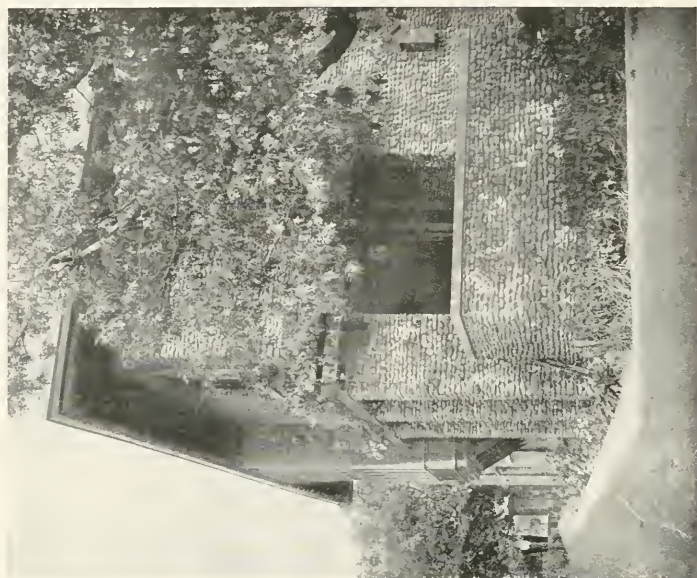


Upstairs the owner's suite is particularly complete in its equipment of dressing-room and bath, the latter including a shower and fireplace.

Looking along the side towards the front porch. The projecting piers carry the window-boxes



The veranda at the side of the house is screened, and, as the first-floor plan shows, is conveniently accessible from the dining-room and butler's pantry



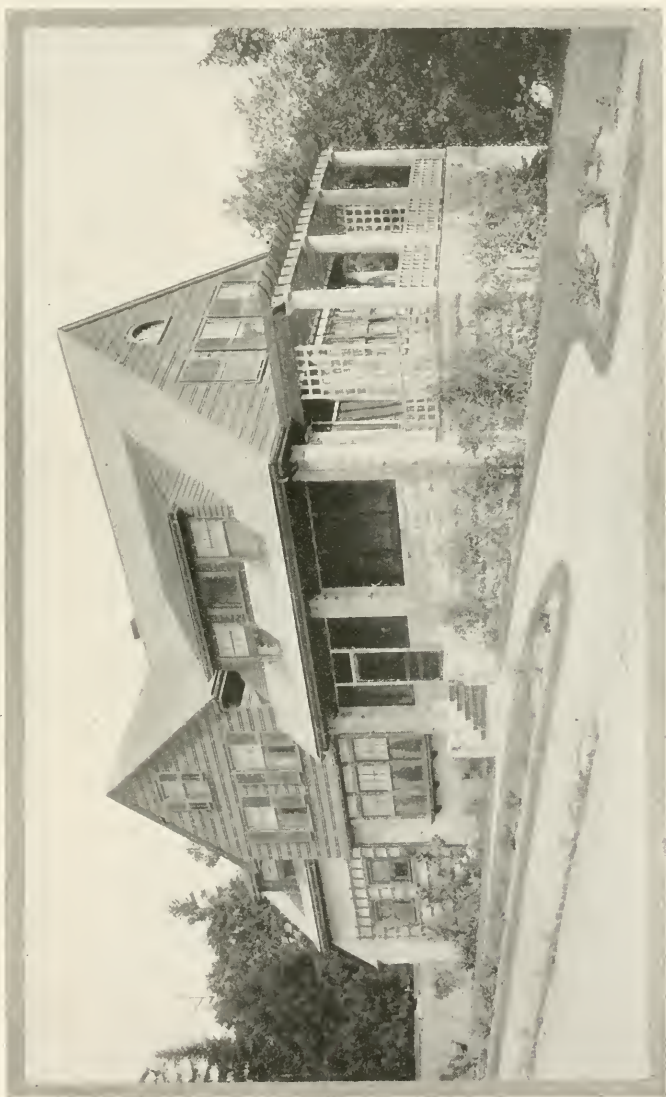
The entrance porch corner. An effective bay, covered by the overhang of the roof, takes in the landing of the main stairway

THE HOME OF MR. E. D. MOENG, ROGERS PARK, CHICAGO, ILL.

Lawrence Buck, architect



Owing to the peculiar features of the sloping site, Mr. Wadsworth's house is an interesting example of the irregular plan—something that is not often seen in houses of this moderate size

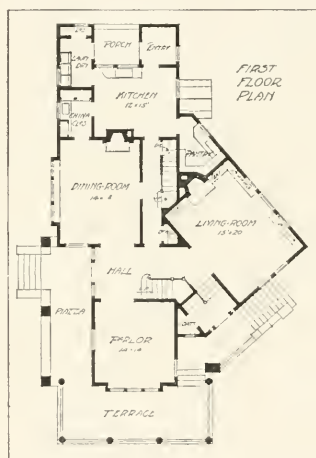


THE HOME OF MR. DEXTER E. WADSWORTH, QUINCY, MASS.

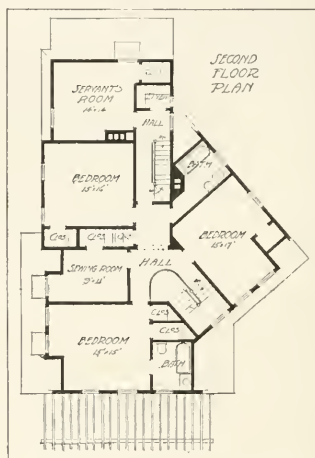
J. Sumner Fowler, architect



It will be noticed that there are two main entrances, each of which leads into the hall. One of these, the street entrance, is shown on the preceding page. The other, as will be seen here, leads down to the rear of the property



All of the irregularity of the plan on the first floor is taken up in hall and pantry



On the second floor the angularity is confined to the hall and one of the bathrooms

THE HOME OF MR. DEXTER E. WADSWORTH
QUINCY, MASS.

J. Sumner Fowler, architect



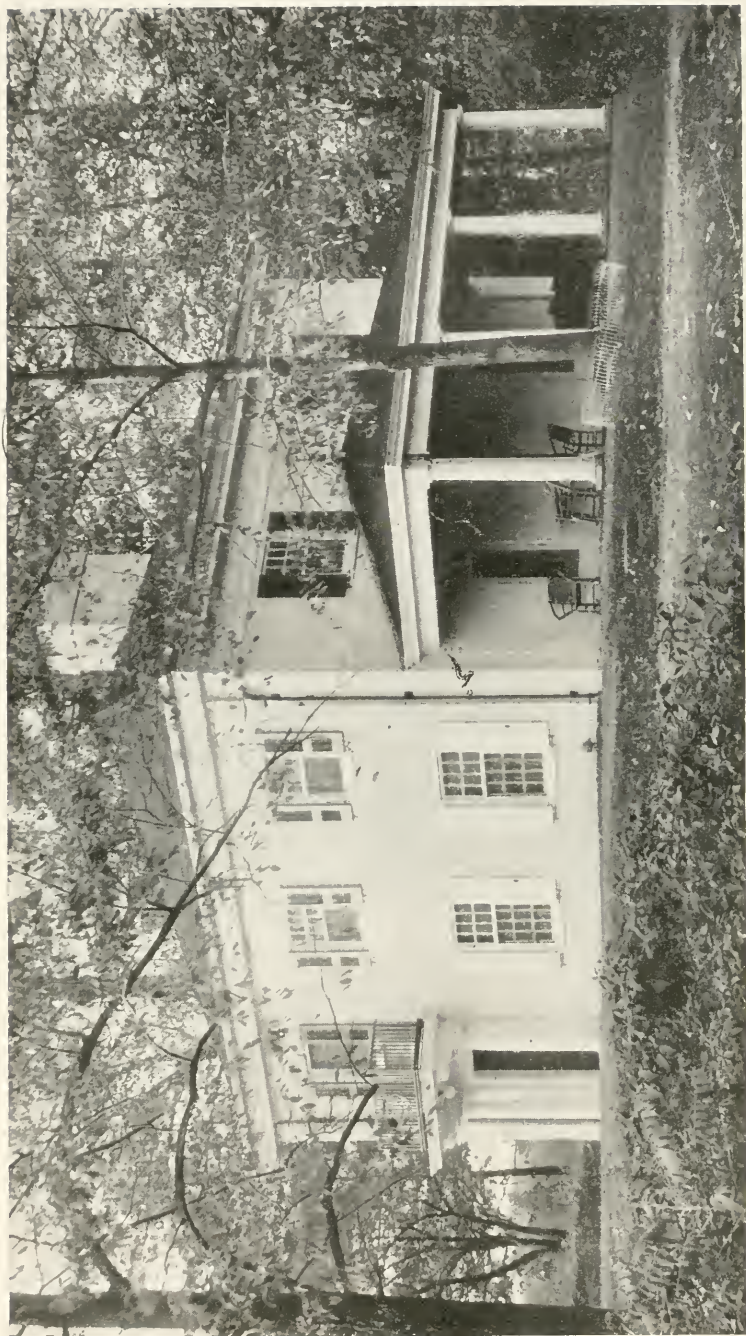
Even with its radical departure from conventional right-angledness, the hall is by no means unattractive



Beyond the dining-room at the right lies the screened piazza, reached by a doorway that has replaced the window shown in the plan

HOME OF MR. DEXTER E. WADSWORTH, QUINCY, MASS.

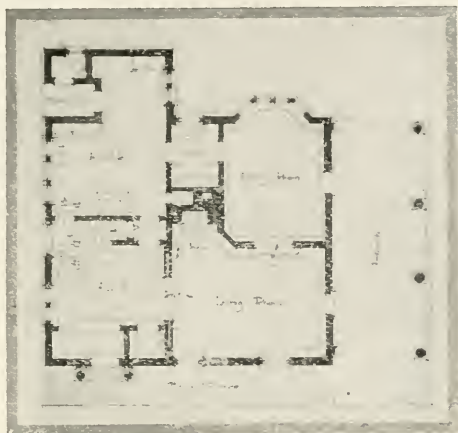
J. Sumner Fowler, architect



There can be no question as to the desirability of stucco as a wall material for the summer home among the trees. No other material seems so cool and inviting, particularly when forming a background for the shadows of leaf and branch.

THE HOME OF MR. EDWARD F. BEALE, STRAFFORD, PA.

Mellor & Meigs, architects

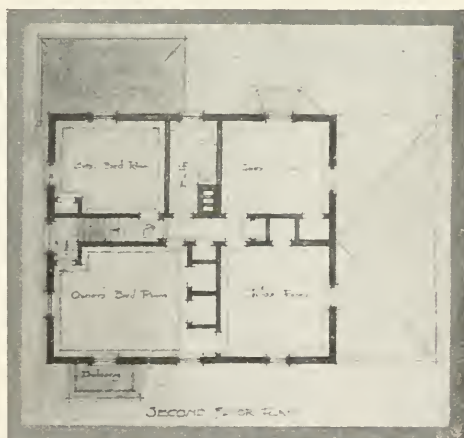


The plan is nearly square—the most economical type to build. In addition there is but the single chimney, serving the living-room fireplace, kitchen range and furnace. A brick-paved terrace extends across the whole front of the house and leads to the covered porch across one end

THE HOME OF MR. EDWARD F. BEALE
STRAFFORD, PENNSYLVANIA

Mellor & Meigs, architects

There are four bedrooms and bath on the second floor, each with at least one closet. The waste space in the upper hall has been brought to the irreducible minimum. As will be seen from the plan, it could not well be any smaller and still contain the necessary eight openings





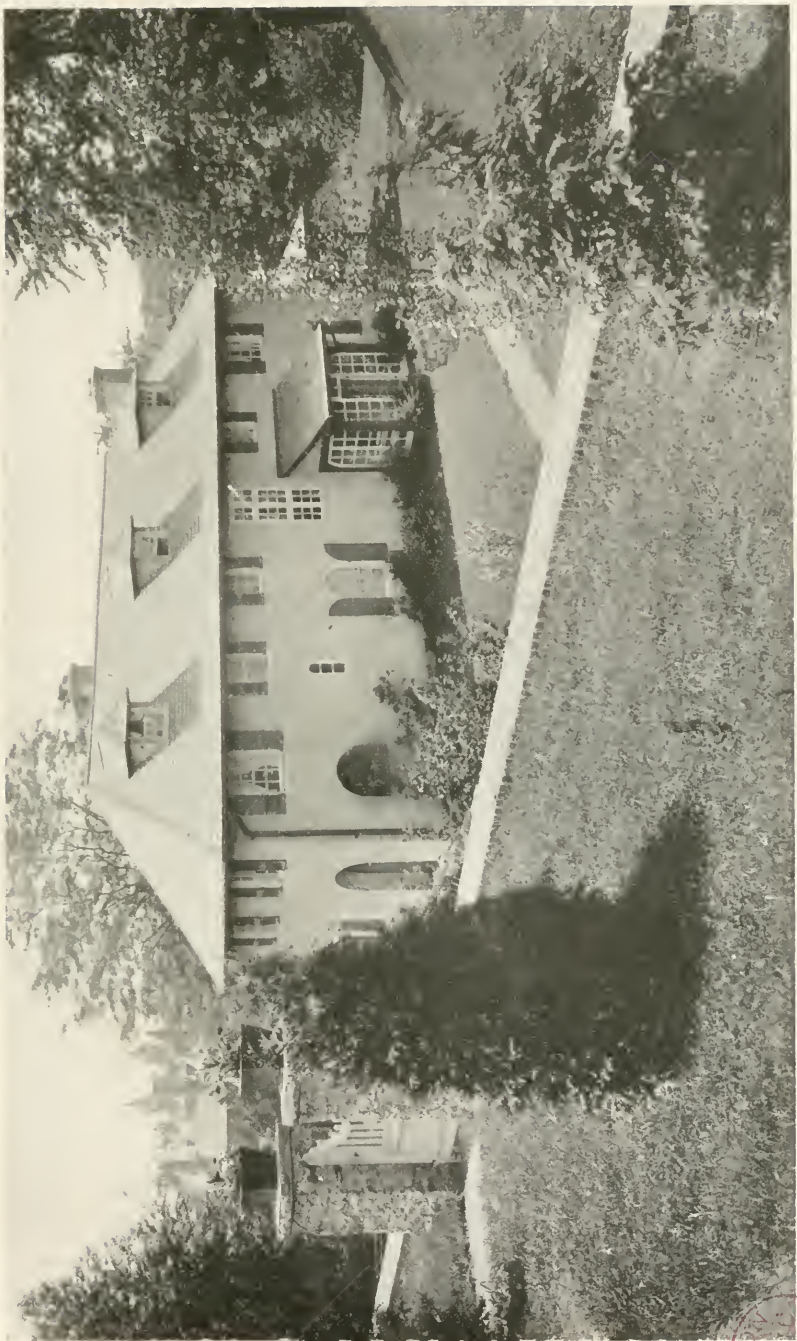
The door on the landing leads down into the kitchen—making one staircase serve the house without inconvenience



The recessed fireplace, made necessary by the one chimney, rather adds to the living-room's attractiveness

HOME OF MR. EDWARD F. BEALE, STRAFFORD, PA.

Mellor & Meigs, architects



For a site that is below the road on one side and high above it on the other, one appreciates the wisdom of the choice dictating a long, simple roof, broken only by the three unobtrusive dormers on each side

THE HOME OF DR. W. W. GILCHRIST, ST. MARTIN'S, PA.

Edmund B. Gilchrist, architect





The exterior walls are of a warm ivory plaster, rough in texture, with ivory-white trellises and sash, green shutters and weathered brown shingles and porch structure

THE HOME OF DR. W. W. GILCHRIST, ST. MARTIN'S, PA. *Edmund B. Gilchrist, architect*



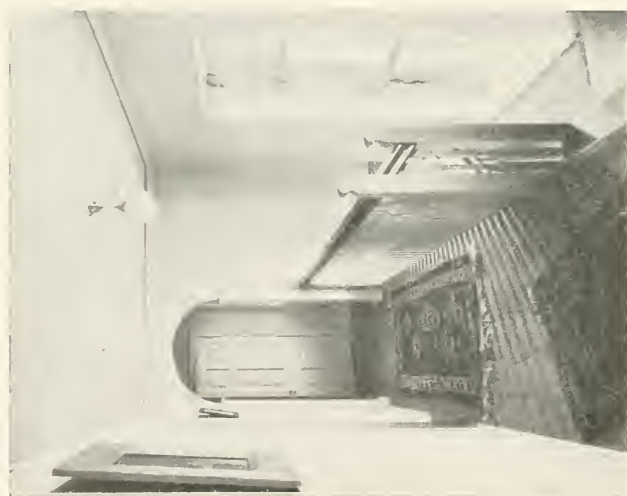
In the library the fireplace treatment is particularly effective in its simple gray moldings, the carved wood cartouche in the centre and the ivory-plastered wall



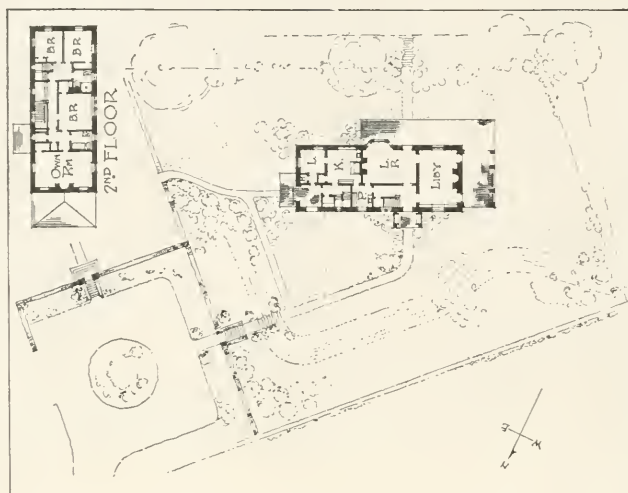
In the dining-room the wall covering is a robin's-egg blue in color, contrasting pleasantly with ivory-white woodwork and the furniture of dull mahogany

THE HOME OF DR. W. W. GILCHRIST, ST. MARTIN'S, PA.

Edmund B. Gilchrist, architect



On the second floor a long gallery joins two distinct suites of rooms, each consisting of two bedrooms and a tile-floored bath. Here all the woodwork, excepting the mahogany stair-rail, is ivory white



The house stands upon a plateau that is high above the Park Drive, yet lower than the approach through a community lane at the north, which is used also by neighboring property owners

THE HOME OF DR. W. W. GILCHRIST, ST. MARTIN'S, PA. *Edmund B. Gilchrist, architect*



From the library French casements open out upon the brick-paved porch, which by its advantageous western exposure catches every summer breeze



A stone wall coped with brick bounds the northern and eastern edges of the property, inside of which the land is terraced down to the plateau

THE HOME OF DR. W. W. GILCHRIST, ST. MARTIN'S, PA.

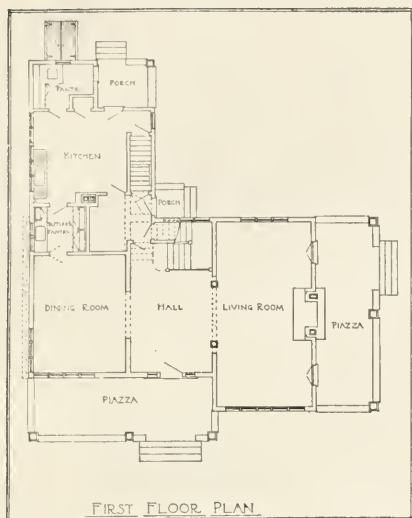
Edmund B. Gilchrist, architect



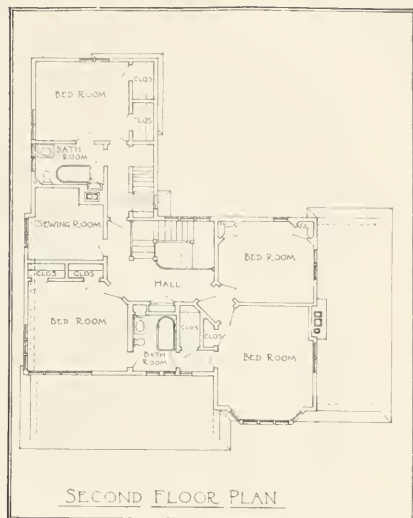
A feature that will strike the observer at once, at least if he sees the house in summer, is the exclusive use of casement windows. They seem to belong unmistakably with the half-timber type of house

THE HOME OF MR. RICHARD I. NEITHERCUT, BRIDGEPORT, CONN. *Joseph H. Northrop, architect*





There are two porches, one the usual front entrance porch, the other facing the lawn and garden



The second-story hall has been kept down to the minimum of area by skillful planning and cut corners



The common fault of overdoing the intricacy of the half-timber paneling has been carefully avoided

HOME OF MR. RICHARD I. NEITHERCUT, BRIDGEPORT, CONN.

Joseph W. Northrop, architect



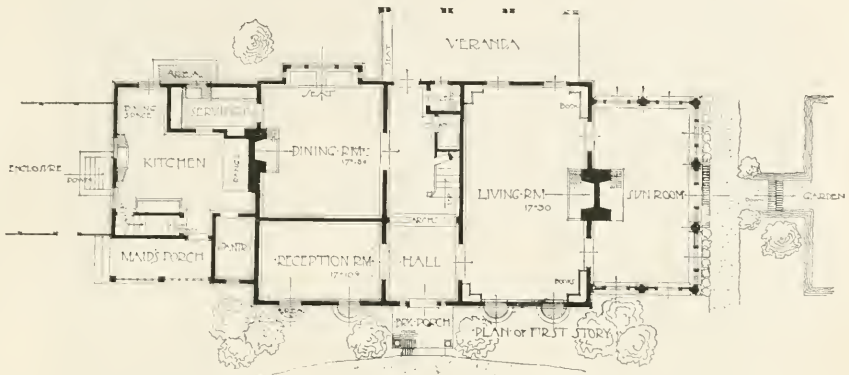
The entrance is on the north side of the house, the particularly graceful porch being flanked with large rhododendrons. At the right is seen a concession to modern life—the sunroom



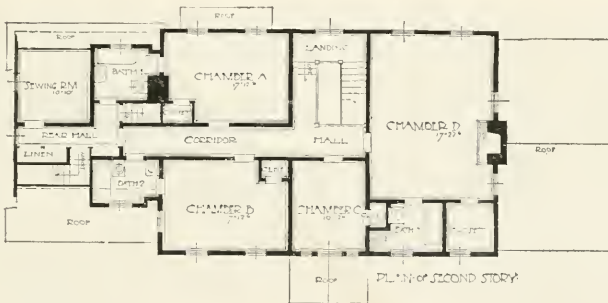
Like its New England prototypes, the house has its service end developed as a low wing. The laundry yard is enclosed by the lattice fence at the left

THE HOME OF MR. W. D. BLOODGOOD, HEWLETT, L. I.

J. Acker Hays, architect



The house has the typical central hall extending through the house and opening at the south end upon a wide covered veranda. Living-room, dining-room, and sunroom each has its own fireplace



On the second floor each of the bedrooms, with the exception of the small one over the central hall, immediately adjoins a bath. The way in which two of these baths open also upon the corridor is worthy of note

THE HOME OF
MR. W. D. BLOODGOOD,
HEWLETT, L. I.

J. Acker Hays, architect



A view through the hall from the veranda end towards the north entrance door, showing the faithful Colonial detail of steps and balusters



In the dining-room a dull gray foliage paper makes a splendid background for the old mahogany furniture

THE HOME OF MR. W. D. BLOODGOOD, HEWLETT, L. I.

J. Acker Hays, architect





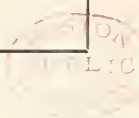
The owner's bedroom—a room 17 x 23 feet in size, with white woodwork relieved by cool chintzes



The wall paper in the living-room is a dull yellow in a tiny lozenge pattern, much brighter than in the picture

THE HOME OF MR. W. D. BLOODGOOD, HEWLETT, L. I.

J. Acker Hays, architect





The hall from the front door. The arch is particularly graceful in its lines and delicate detail



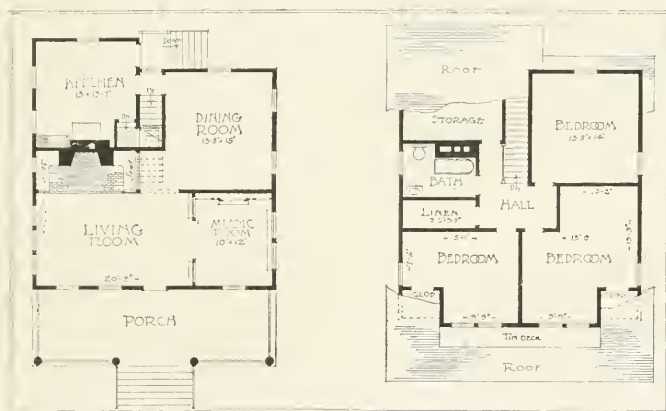
The sunroom opens from the living-room and leads into the formal garden. Flanking its brick chimney are two vines of ivy growing in boxes

THE HOME OF MR. W. D. BLOODGOOD, HEWLETT, L. I.

J. Acker Hays, architect



One end of the lot, 50 x 200 feet, adjoins the street to which the house turns its back. This attractive home is a striking example of what can be built for \$3,000



The location of the stairs is an unusual feature of the plan; they are not in evidence from the living-room

THE HOME OF MR. LEICESTER K. DAVIS,
LANGHORNE, PA.

Lawrence Visscher Boyd, architect



Wide boards are laid up horizontally like clapboards on the wood frame over the underpinning of local stone



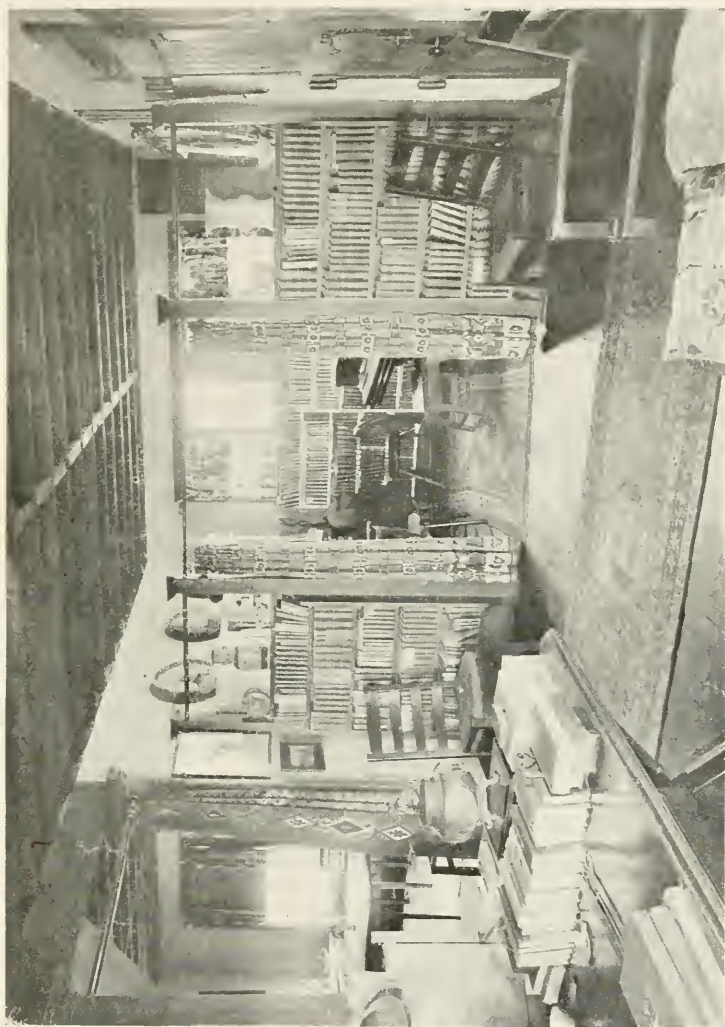
In the dining-room, as throughout the first story, the second floor joists, closely spaced, form a very decorative ceiling

THE HOME OF MR. LEICESTER K. DAVIS, LANGHORNE, PA.

Lawrence Visscher Boyd, architect

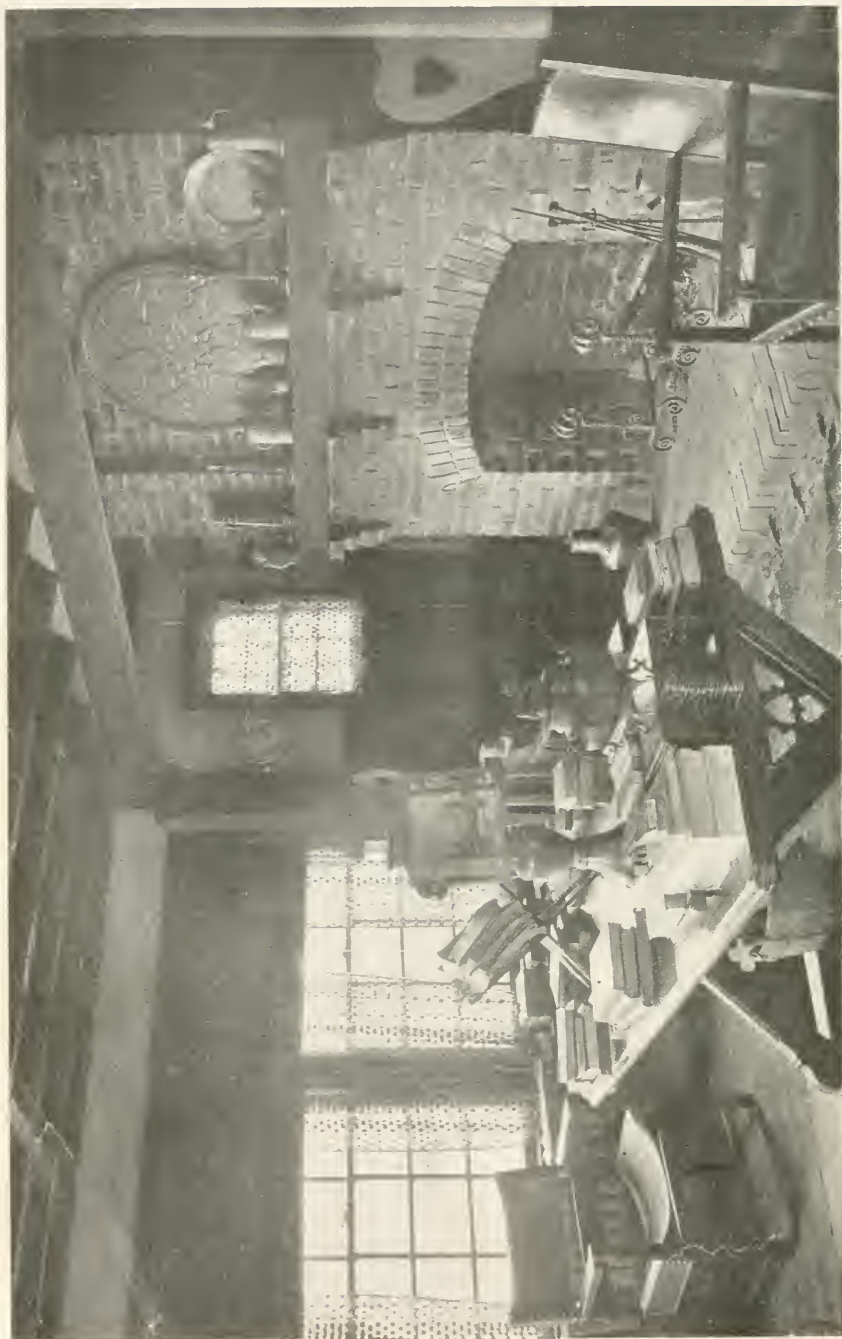


Looking toward one end of the living-room, which portion has been set aside as a music-room merely by the introduction of a screen of book-shelves. At the left is the wide opening into the dining-room. On the extreme right may be seen the heavy Dutch door leading out on the porch



THE HOME OF MR. LEICESTER K. DAVIS, LANGHORNE, PA.

Lawrence Fisscher Boyd, architect



There is a wonderfully attractive atmosphere about the large living-room with its dark stained ceiling beams, rough plastered walls, dark cypress woodwork and the great inglenook with its raised floor of rough brick

THE HOME OF MR. LEICESTER K. DAVIS, LANGHORNE, PA.

Lawrence Vischer Boyd, architect

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